



**CONCOURS DE RECRUTEMENT D'UN DEUXIÈME SOLISTE DES PREMIERS VIOLONS— 1 POSTE,
2^{ème} CATÉGORIE**

ÉPREUVES : JEUDI 7 JANVIER 2027 À 9H

SALLE LES ARLUCS, 24/26 AVENUE DES ARLUCS — 06150 CANNES LA BOCCA

PROGRAMME DU CONCOURS

1^{ÈRE} ÉPREUVE (DERRIÈRE PARAVENT— AVEC ACCOMPAGNEMENT PIANO LA 442 HZ)

Œuvres imposées :

J.-S. Bach : au choix

Sonate pour violon seul n° 1 en sol mineur, BWV 1001 - Sicilienne

OU

Sonate pour violon seul n°2 en la mineur, BWV 1003 - Andante

Mozart : au choix

Concerto n°4 en ré majeur, KV 218 - 1^{er} mouvement, exposition et cadence

OU

Concerto n°5 en la majeur, KV 219 - 1^{er} mouvement, exposition et cadence

Trait d'orchestre

Mendelssohn-Bartholdy : *Symphonie n° 4 en la majeur, op. 90 « Italienne »* – début du 1^{er} mouvement jusqu'à mesure 86

2^E ÉPREUVE (DERRIÈRE PARAVENT— AVEC ACCOMPAGNEMENT PIANO LA 442 HZ)

Concerto au choix : 1^{er} mouvement sans cadence sauf Sibelius

Beethoven : *Concerto en ré majeur, op. 61*

Mendelssohn-Bartholdy : *Concerto en mi mineur, op. 64*

Brahms : *Concerto en ré majeur, op. 77*

Sibelius : *Concerto en ré mineur, op. 47 - 1^{er} mouvement jusqu'à la réexposition*

Traits d'orchestre

Mozart : *Symphonie n°39 en mi bémol majeur, KV 543* – début du Final jusqu'à mesure 78

Mendelssohn-Bartholdy : *Le Songe d'une nuit d'été* – début du Scherzo jusqu'à mesure 135

Brahms : *Symphonie n°4 en mi mineur, op. 98* – 4^{ème} mouvement de la mesure 33 jusqu'à mesure 81

Prokofiev : *Symphonie n°1 en ré majeur op.25 « Classique »* - du début au chiffre 9

3^E ÉPREUVE (PARAVENT A LA DISCRETION DU JURY)

Solos d'orchestre

Mozart : *Sérénade Nocturne n°6 en ré majeur, KV 239* – Final Rondo du début jusqu'à Adagio

Brahms : *Symphonie n°1 en do mineur, op. 68* – 2^{ème} mouvement (solo)

Ravel : *Ma Mère l'Oye* – Le Jardin féérique

Avec les membres de l'Orchestre

Chostakovitch : *Quatuor n°8, op. 110* – 3^{ème} mouvement

Mahler : *Symphonie n° 5 en do-dièse mineur* – Adagietto (dirigé, avec piano)

1re épreuve

Symphonie

op. 90

Fassung • Version, 1833–1834

Felix Mendelssohn Bartholdy

Allegro vivace

pizz.

arco

9 *sf* *cresc.*

17 *sf* *p* *sf* *sf* **1**

25 *p* **1** **1**

33 *stacc.* *p* **1**

41 **1** *p* *cresc.* *mf*

48 *f* *ff* *sf*

56 *sf* *sf* *sf*

64 *f*

71 *stacc.* *sf* *sf* *sf* *sf* *sf* *sf*

78 *sf* *sf* *sf* *sf* *sf* *sf* *sf*

86 **A**

2e épreuve

FINALE

IV

Allegro

The musical score is written for Violino I and consists of 54 measures. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Allegro'. The score is divided into systems of five staves each. The first staff begins with a piano (*p*) dynamic. The second staff begins with a forte (*f*) dynamic. The third staff begins with a piano (*p*) dynamic. The fourth staff begins with a forte (*f*) dynamic. The fifth staff begins with a piano (*p*) dynamic. The sixth staff begins with a forte (*f*) dynamic. The seventh staff begins with a piano (*p*) dynamic. The eighth staff begins with a forte (*f*) dynamic. The ninth staff begins with a piano (*p*) dynamic. The tenth staff begins with a forte (*f*) dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings.

Violino I musical score, measures 62-76. The score is written on three staves in G major (one sharp) and 4/4 time. Measure 62 begins with a treble clef and a key signature of one sharp (F#). The first staff contains measures 62-68, featuring a melodic line with eighth and sixteenth notes, including a trill in measure 65. The second staff contains measures 69-75, with a melodic line and a dense sixteenth-note passage in measure 75. The third staff contains measure 76, which ends with a whole note G5. The score concludes with a double bar line.

VIOLIN I

Scherzo.

Allegro vivace.

Nº 1.

16 *p*

26 *cresc.*

36 *p*

45 *cresc.*

53 *sf* *p*

63 *sf* *p*

70 *pp*

73

87 *p* *cresc.*

94 *dim.* - - - *al* - *pp* 15 *p*

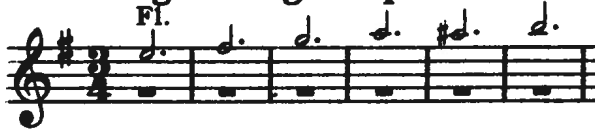
116 *cresc.* - - - *f* *cresc.*

127 *ff* *sf* *dim.* *pizz.* 1 *arco* *p* 1

Violine I

13

Allegro energico e passionato



Brahms: Symphonie n°4

31 *arco*
f ben marc. largamente

40 **B** *cresc. sempre più*

47 *espress cresc.*

54 **C** *f più f*

60 *cresc.* *ff*

66 *fp*

70 *dim.*

73 *f* *6* *3* *3* *6*

76 *fp dim.* *pp*

80 **D**

SYMPHONIE CLASSIQUE

VIOLETTI I

Serge PROKOFIEFF
Op.25

Allegro

ff con brio **p** **ff** **p leggiero**

pp **mp** **pp** **p leggiero**

pp **mp** **pp** **mp**

f **p** **pizz.** **arco**

pp **p** **f** **p** **p**

pp **f**

mf **dim.** **mp** **p** **mp** **mf** **f**

pp con eleganza a punto d'arco

pp a punto d'arco

pp

3e épreuve

Solos d'orchestre

Mozart - Sérénade Nocturne n°6 KV.239
Final Rondo - Début jusqu'à Adagio

RONDEAU

Allegretto

7 *p* *fp* *fp* *p* *fp*

14 *f* *p* *f* *simile* *p* *fp* *f*

21 *p* *tr* *tr*

27 *[#]* *tr* *tr* *tr*

34 *tr* *f* *simile* *p*

41 *fp* *f* *tr* Adagio

Brahms - Symphonie n°1 op.68
2ème mouvement (solo)

Violine Solo

90 **E**

espress. *cresc.* *f*

98 *f* *cresc.* *mf* *p* *cre* *scen*

104 **F** *dim.* *do* *p* *espress.* *p* *dim.* *2*

114 *pp* *mf* *pp* *mf*

120 *p* *pizz.* *arco* *pp*

V. Le jardin féerique

Lent et grave



Avec les musiciens de
l'Orchestre

Chostakovitch
Quatuor n°8 op.110

III

Allegretto $\text{♩} = 120$ (♩ = 90)

35

fff *sfff*

36

3

p

37

pp *f* *dim.*

38

Measures 38-39 of a musical score. The key signature has two flats (B-flat and E-flat). Measure 38 begins with a piano (*p*) dynamic and features a series of eighth-note chords. Measure 39 continues with similar chords, ending with a fortissimo (*f*) dynamic marking.

39

Measures 40-41 of a musical score. Measure 40 starts with a fortissimo (*f*) dynamic and includes a triplet of eighth notes. Measure 41 continues with a triplet and a crescendo hairpin. The key signature remains two flats.

40

Measures 42-43 of a musical score. Measure 42 features a triplet of eighth notes and a crescendo hairpin. Measure 43 continues with a triplet and a crescendo hairpin. The key signature remains two flats.



Two staves of musical notation. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It contains a series of eighth and quarter notes. The second staff continues the melody with similar rhythmic values. Above the first staff, there are two measures of whole notes, each marked with a double bar line and a single eighth note.

43

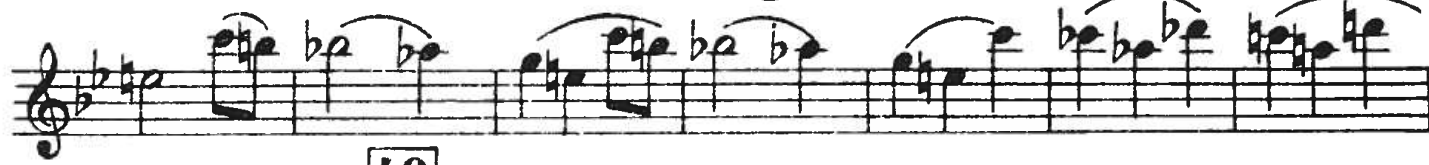
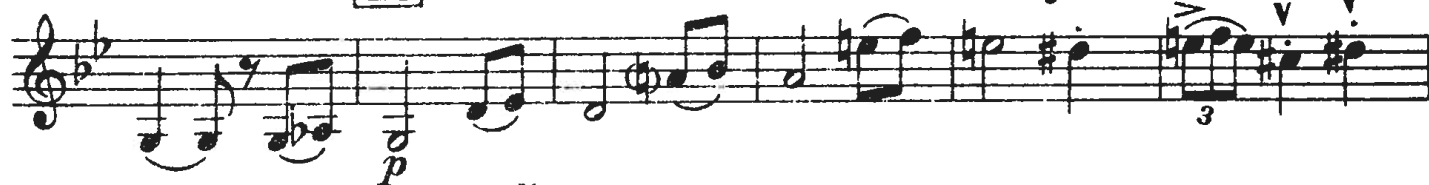
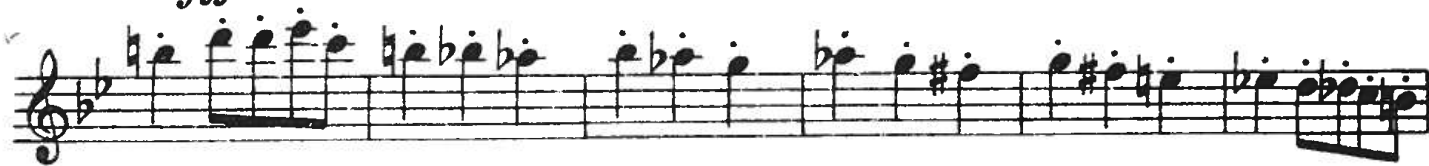
Two staves of musical notation. The first staff continues the melody from the previous system. The second staff features a series of eighth notes with a slur over them. The key signature changes to one flat (B-flat) and the time signature changes to 2/4. The notation includes various accidentals and a dynamic marking of *dim.* (diminuendo).

44

Two staves of musical notation. The first staff continues the melody with a series of eighth notes. The second staff features a series of eighth notes with a slur over them. The key signature changes to one sharp (F-sharp) and the time signature changes to 2/4. The notation includes various accidentals and a dynamic marking of *pp* (pianissimo).

45

Two staves of musical notation. The first staff continues the melody with a series of eighth notes. The second staff features a series of eighth notes with a slur over them. The key signature changes to two sharps (F-sharp and C-sharp) and the time signature changes to 2/4. The notation includes various accidentals and a dynamic marking of *pp* (pianissimo).



50 ♩ = ♩

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef, key of B-flat major (two flats), and common time (C). It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note G4, a half note F#4, a quarter note E4, a quarter note D4, a half note C4, and a whole note B3. The bottom staff is in treble clef, key of B-flat major, and 3/4 time. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note G4, a half note F#4, a quarter note E4, a quarter note D4, a half note C4, and a whole note B3. The score includes dynamic markings 'mf' and 'p', and a tempo marking 'Andante'. The piece ends with a double bar line and a repeat sign.

51

The second system of the handwritten musical notation consists of two staves. The top staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). It contains a series of notes, including a half note, a quarter note, and several eighth notes, with a long horizontal slur spanning across the middle of the staff. The bottom staff also begins with a treble clef and a key signature of two flats. It contains a series of notes, including a half note, a quarter note, and several eighth notes, with a long horizontal slur spanning across the middle of the staff.

52

First system of the musical score for "The Swan" from "The Swan Lake" by Pyotr Ilyich Tchaikovsky. The score is for a single melodic line in G major, 3/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts on G4, moves to A4, then B4, and continues with various intervals. The first measure is marked "dim." (diminuendo). The second measure is marked "pp" (pianissimo). The third measure is marked "attacca". The score ends with a double bar line and a repeat sign.

Mahler — Symphony No. 5 in C# Minor

Violino I.

19

G.Mahler - Symphonie n°5
Adagietto

III
4. Adagietto

Sehr langsam. molto rit. a tempo (sehr langsam)

1 *pp* *seelenvoll.* *Nicht schleppen. (etwas flüssiger als zu Anfang.)* *pp*

6 1 2 *rit. viol. I.* *Wieder äusserst langsam.* *pp mit Empfindung. etwas drängend.*

pp *poco a* *fließend.* *zurückhaltend* *poco* *cresc.* *molto.* 3

ff *Viel Bogen wechseln.* *dim.* *p* *pp*

Mahler — Symphony No. 5 in C# Minor

Violino I.

20

mit Wärme *G-Saite* *Fließender*
f *grosser Ton.*
Etwas drängend. *D-Saite* *(G-Saite.)*
molto f *sempre cresc.*
ff *p* *f* *p* *pp subito.*
pp *cresc.* *Fließend.* *(b)*
pp subito *pp*
cresc. *p* *p* *p cresc.*
espress. *zurückhaltend.*
pp subito
molto rit. *D-Saite.* *glissando* *morendo*
A-Saite. *sempre dim.* *pp* *morendo.* *pppp*
Tempo I. (Molto Adagio) *2 1 rit* *zögernd (mit innigster Empfindung.)*
pp *1* *pp vibrato.* *Nach langsamer*
Breiter Strich. *poco* *a* *poco* *cresc.*
drängend *lang.*
f *ff breit* *sempre ff* *ff* *mf dim.* *pp* *pppp* *morendo*
Viel Bogenwechsel. *attacca Rondo Finale*